



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
ENGLISH LITERATURE – COMPONENT 1
A720U10-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE ALEVEL ENGLISH LITERATURE

COMPONENT 1: POETRY

MARKING GUIDELINES: SUMMER 2025

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. There is a two-part question in Section A. Part (i) is to be marked out of **20 marks** and Part (ii) is to be marked out of **40 marks**, giving a total of **60 marks** for Section A. Section B is to be marked out of **60 marks**.
- A total of **120 marks** is the maximum possible for this component.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **MONDAY, 16 JUNE**.

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Component 1: Poetry Mark Scheme Summer 2025

Section A: Poetry Pre-1900

Marks	AO1	AO2	AO3	AO5
(i)	10	10	-	-
(ii)	10	10	10	10

Note

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach. Look for and reward all valid approaches.

In the rubric for this section, in part (i) questions candidates are required to analyse extracts from poetry or whole poems in depth. In part (ii) responses, candidates are informed that they will need to take account of relevant contexts and other readings. The following guidelines indicate where rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

SECTION A: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

For part (i) questions AO1 (10 marks) and AO2 (10 marks) are assessed.

For part (ii) questions AO1 (10 marks), AO2 (10 marks), AO3 (10 marks), and AO5 (10 marks), are assessed.

AO1
<u>Informed</u> responses will demonstrate clear knowledge and we will reward <u>creatively engaged writing</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of different kinds of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. In Band 1 responses are likely to describe with broad and probably asserted ideas. By Band 2 responses should demonstrate some accurate use of terminology and an increasing awareness of techniques. In Band 3 we should see the beginning of creative engagement with a broad range of techniques. By Band 4 there should be increasingly sound creative engagement with relevant techniques combined with fluent, accurate and appropriate expression with some evidence of an academic style and register. In Band 5 we should see clear evidence of confidence, sophistication and perceptiveness in the ways candidates engage, and there should be a consistent use of academic style and register.
AO2
In Band 1 are likely to offer descriptive sketches and/or broad and superficial assertions about features of the poems. By Band 2 we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used. In Band 3 we should see increasingly purposeful discussion of language and technique, and evidence of detailed analysis. By Band 4 we should expect to see sound and accurate analysis of the techniques used by the poet. In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.

AO3

In **Band 1** responses are likely to feature broad and asserted points. By **Band 2** we should see more awareness of the importance of contexts and, increasingly, these will be used relevantly to support discussion.

In **Band 3** we are likely to see a grasp of the significance of a range of contexts (which are successfully integrated into detailed discussion) with an understanding of how these connect with the texts.

By **Band 4** with a sound and secure understanding, candidates should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text.

In **Band 5** we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.

AO5

Candidates must engage with the view stated in the question. We will reward sensible and supported different interpretations which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways:

- by debating different ideas and multiple readings (including relevant theory-based approaches such as feminism)
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

In **Band 1** views will tend to be only loosely associated with task/text; asserted and/or described.

By **Band 2** views should be more valid and clearly expressed

In **Band 3** and above, interpretations will be relevant, clear and appropriate, and related sensibly to relevant aspects of the text(s)

By **Bands 4 and 5** candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poems.

Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)

Q1 (i)	Re-read lines 976–999 from “‘I have,’ quod she, ‘a soule for to kepe...” to “...and up he wente.” Examine Chaucer’s presentation of May in these lines. [20]
AO2	Some of the techniques in the extract which candidates might choose for analysis include: - powerful irony throughout the passage (culminating in lines 997/7 as her true intentions are made clear) demonstrates May’s cunning, deceitfulness and manipulative skills - role of hyperbole (e.g. “do me drenche”) - use of imagery e.g. “Tendre flour”; “assured in youre hond” - outrageous (possibly blasphemous) misuse of religious references - taking advantage of Januarie’s blindness (“with her finger signes made she”) underlines her remorseless scheming.
Q1 (ii)	“As Chaucer presents them, we can neither admire nor sympathise with any of the characters.” With close reference to relevant contexts, examine this view of <i>The Merchant's Prologue and Tale</i>. [40]
	Overview There is room for disagreement with the view in the question and we should expect some sharp division in opinions which must of course be carefully supported in order to earn credit. Some might feel that for all his foolishness Januarie is hard done by in the end rather than justly punished for his ugly behaviour; others might have sympathy for May and admire her “brave” attempt to achieve agency in a medieval context. Are we tolerant of Damian’s youthful ardour but unsympathetic towards his treachery and brutal sexuality? Some might see the Merchant as getting no more than he deserves; others might feel that he is the victim of a gold-digging younger woman. Even the supernaturals pose questions: do we despise Pluto’s arrogance but applaud his support of Januarie? Do we admire Proserpine’s efforts on May’s behalf but despise her support of deceit? We should see some very lively responses.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: - the Merchant’s petulant disappointment - Januarie’s stubborn foolishness and delusion - Placebo’s sycophancy - May’s ruthless disloyalty and cunning - Damyant’s treachery - the supernaturals’ interventions.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • courtly love traditions • ideas about the social status of older men • privileges of rank • domestic service and the role of advisors • duties and obligations in marriage • religious rules and obligations • the literary background especially fabliaux and other continental poetic traditions.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the text and task.

John Donne: *Selected Poems* (Penguin Classics)

Q2 (i)	Re-read ‘Holy Sonnet VI’ on pages 179–180. Examine Donne’s use of imagery in this poem. [20]
	Some of the techniques which candidates might choose for analysis include: • implications of “play’s last scene” • image patterns of measurement: “Mile”; “span”; “inch”; “minute” • imagery of travel and pace: “pilgrimage”; “race” • violence and butchery in “death will instantly unjoint” • prospect of heaven presented as fearful • unblinking presentation of physical death and spiritual purgation.
Q2 (ii)	Donne’s poetry has been described as “intensely physical”. With close reference to relevant contexts, explore this view of Donne’s poetry. [40]
	Overview This is an invitation to look not just at the obvious examples of physicality – especially in the secular poems (flea, mummy, compasses, girdle, hairy diadem and so on) – but also at the ways in which complex ideas, states of mind, emotions and spiritual crises are expressed in sometimes startling physical images (besieged towns; rape; mandrake; stone fountain etc). The strongest responses might demonstrate (through their understanding of metaphysical techniques) how feelings, ideas and states of mind are focused and clarified through Donne’s consistent use of sometimes surprising physical imagery.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: • flea bites and mingled bloods to represent complex moral issues • the erotic possibilities of compasses to symbolise relationships • the celebration of physicality/sexuality that is ‘Elegy 19’ • the wide selection of imagery in the Holy Sonnets such as globes; poisonous minerals; Christ’s suffering on the cross; “batter my heart”; “usurped town” • the vivid details of alchemy (“pregnant pot”; “odoriferous thing”).
AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • scientific, mathematical and philosophical knowledge from the ancient and contemporary worlds • Christian religious traditions and beliefs • Donne as wit, ladies’ man and priest • discovery, dawning colonialism and trade • warfare • different kinds of love – platonic, passionate, religious • literary tradition.

A05	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the text and task.
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John Milton: *Paradise Lost* Book IX (Oxford)

Q3 (i)	Re-read lines 758–779 from “In plain then...” to “...both body and mind?” Examine Milton’s presentation of Eve in these lines. [20]
AO2	Some of the features of the extract which candidates might choose for analysis include: • Eve’s musing takes the form of legalistic or philosophical argument which (in the context of man’s relationship with God) instantly suggests a misuse of the intellect which, ironically, she seeks to improve • The gathering pace of Eve’s thoughts and the false premises of her argument increase the drama of the impending disaster • Eve has set herself up as a legal authority challenging the unchallengeable which compounds her arrogance and foolishness • The heavy ironies of the last ten lines or so emphasise Eve’s lack of judgment; relying for their effect upon the reader’s better understanding of the situation facing her • “To reach” brings tension to a climax before the pause and completion of the act in the next line.
Q3 (ii)	“As Milton presents it, the desire for more is inspired by the devil.” In the light of this comment, and with close reference to relevant contexts, examine Milton’s presentation of ambition in <i>Paradise Lost</i> Book IX. [40]
	Overview The devil’s own aspirations are made quite clear in lines 100 to 176 where his evil ambitions to destroy and revenge are laid out powerfully and in detail. An understanding of this part of the poem should then underpin candidates’ appreciation of Eve’s ambition to assert herself and gain agency - Adam’s fear of compromising his relationship might also be examined relevantly - but we should expect to see considerable focus on Eve’s temptation and fall followed by some discussion of whether or not Adam’s consequent fall can be seen as a “desire for more.” Milton’s presentation of the ugly and adverse changes which take place after the act of disobedience (when held up against the previous perfection of Eden) should strike readers as reinforcing evidence of satanic “inspiration”.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: • evil aspirations (ambitions) on Satan’s part to revenge and destroy • corrupt reasoning apparent in Eve’s early debate with Adam and more obviously after Satan’s temptations • ideas of covetousness and greed in Eve’s contemplation and grasping of the forbidden fruit • aspiration to godhead on both Eve’s and possibly Adam’s parts – inspired by the example of the serpent’s apparent elevation – but there might be discussion of Adam’s actions – uxoriousness or ambition? • conditions and behaviours after the Fall – evidence of satanic corruption.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the different status of men and women in religious traditions and C17th society • tradition of misogyny • ideas about the rebellion in heaven against God's authority and the changed status of Lucifer/Satan • the Book of Genesis and Judeo-Christian traditions • religious/secular laws and mankind's duties of obedience • key legal, political and philosophical issues of Milton's day – divorce/kingship/failure of ideals (e.g. the commonwealth).
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the text and task.

William Blake: *Poems selected by Patti Smith* (Vintage)

Q4 (i)	Re-read ‘The Divine Image’ on page 90. Examine Blake’s use of poetic techniques in this poem. [20]
AO2	Some aspects of the poem which candidates might choose for analysis include: • didactic style; sermon-like approach in the progression of thought • use of repetition (“mercy, pity peace and love”) • definition of the divine – simplification of faith • musical qualities of the verse reflecting the poem’s simple/joyful message • circular structure.
Q4 (ii)	How far do you agree with the view that “while the imagery and subject matter are of their time, the poems still speak powerfully to us”? In the course of your writing, you must make close reference to relevant contexts. [40]
	Overview Successful answers will hinge upon candidates’ appreciation of the universal applicability of Blake’s ideas and sentiments. A study of Blake should have guided learners into seeing far-reaching abstract ideas within simple imagery (eternity in a grain of sand perhaps). Chimney-sweeps are particular to their time but the cruel exploitation of children is not limited to any one time or place; children’s nurses are rare today but jealous authoritarianism is evident throughout history; religious repression and false ideas of morality are as evident in our own time as they are in ‘The Garden of Love’. While most candidates will be able to make something of this, it could be that only the strongest responses will be able to evaluate <i>the power</i> of the poetry.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: • the vices and corruptions of ‘London’ – “chimney- sweeper’s cry”; “runs in blood down palace walls” may be specific to the time but such sentiments are more widely applicable to human condition • the repression of youth in ‘The Schoolboy’ ‘The Garden of Love’ or ‘Ah Sunflower’ • malevolent authoritarianism in poems such as ‘Nurse’s Song’ in <i>Songs of Experience</i>; ‘A Little Boy Lost’; ‘The Little Vagabond’ or ‘Holy Thursday’ • weakness, jealousy and spite in poems such as ‘A Poison Tree’, ‘My Pretty Rose Tree’ or ‘The Clod and The Pebble’ • the moral lessons of ‘The Little Black Boy’.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • pre-romantic interest in the natural world • the power of church • 18th/19th charity / attitudes to poverty/education • power dynamics in families • attitudes to monarchy • the English legal system • moral values / attitudes towards personal relationships • the values of Enlightenment philosophy/science • developments in graphic arts • international politics – especially France and America • influence of European theologians and philosophers e.g. Rousseau, Voltaire, Swedenborg.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the text and task.

Christina Rossetti: *Selected Poems* (Penguin Classics)

Q5 (i)	Re-read 'De Profundis' on page 153. Examine the ways in which Rossetti presents intense feelings in this poem. [20]
AO2	Some of the features of the extract which candidates might choose for analysis include: • frustration introduced with introductory question and exclamatory "Oh" • frustration continued in "beyond my range" • "All in vain" captures growing despair • yearning for spiritual fulfilment (...all my heart is one desire) • "strain"; "stretch" emphasise the intensity of the "hope" in the last stanza.
Q5 (ii)	How far would you agree with the view that "Rossetti's poetry has little appeal to a non-religious reader"? In the course of your writing, you must make close reference to relevant contexts. [40]
	Overview There might be two opposed but equally valid views on this and we will credit well-argued and supported responses whichever line they take. While we would expect all responses to move beyond the poem in (i) it would be reasonable for candidates to observe that "heaven"; "joy" and "beauty" as they are mentioned in 'De Profundis' need not specifically refer to religious practice but might be read as more general (and still appealing) references to the frustrations of human limitations. There are plenty of other examples of poems which are not explicitly religious but have an appeal to readers in the way they explore moral questions; human relationships and the natural world.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: • ideas and values in 'Goblin Market' which might have equal appeal to the religious or secular reader • human relationships and values in poems such as 'He and She', 'No Thank You John' or 'An Apple Gathering' • religious faith and yearning in poems such as 'Sweet Death' or 'Vigil of St Bartholomew' which might be seen as prayers but still have aesthetic appeal to those who do not share Rossetti's beliefs • social / moral issues in poems such as 'A Daughter of Eve' which do not depend upon a religious interpretation • celebrations of love in poems such as 'A Castle-Builder's World' which might be read as explorations of human or divine love set against the demands of "Twice" which is an overtly religious approach to love.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • religious belief / the Christian life • gender politics • scholarship • folklore • social conditions • C19th moral values • personal / romantic relationships.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the text and task.

Assessment Grid for Component 1 Section A part (i)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	9-10 marks - sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
4	7-8 marks - clearly informed, engaged and well-structured response with clear knowledge of the poem/extract; - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning
3	5-6 marks - clearly engages with poem/extract; and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings
2	3-4 marks - attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about use of writer's use of language and poetic techniques to create meaning - supports points by some appropriate reference to poems/extract - shows some grasp of implicit meaning
1	1-2 marks - superficial approach to poem/extract; that may show only partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references to poem/extract which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Assessment Grid for Component 1 Section A part (ii)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	9-10 marks - sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between texts and contexts	9-10 marks - mature and confident discussion of other relevant interpretations of set text poems - autonomous, independent reader.
4	7-8 marks - clearly informed, engaged and well-structured response with clear knowledge of the poems - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	7-8 marks - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure understanding of connections between texts and contexts	7-8 marks makes sound and purposeful use of other relevant interpretations of set text poems

3	5-6 marks - clearly engages with poems and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	5-6 marks - purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	5-6 marks - clear grasp of significance and influence of contexts - clear understanding of connections between texts and contexts	5-6 marks makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks - attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about writer's use of language and poetic techniques to create meaning - supports points by some appropriate reference to poems - shows some grasp of implicit meaning	3-4 marks - acknowledges the importance of contexts - makes some connections between texts and contexts	3-4 marks acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks - superficial approach to poems that may show only partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references to poems which may not always be relevant	1-2 marks - describes wider contexts in which poems are written and received - attempts to make superficial connections between texts and contexts	1-2 marks describes others' views of set text poems with partial understanding
0	0 marks: Response not credit-worthy or not attempted.			

Section B: Poetry Post-1900

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and to take account of relevant contexts, connections between the work of both poets and different interpretations which have informed their reading of their set poetry texts **even though this is not re-stated in each question**. We should expect to see significant reference to contextual materials, but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of critical views will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a **best fit** which will then dictate a numerical mark.

It is important to note that the indicative content and references to poetic techniques (AO2), context (AO3), connections (AO4) are not intended to be exhaustive: these are suggested approaches only. Candidates are free to choose any approach that can be backed up with evidence, and they should be rewarded for all valid interpretations. Candidates can (and most likely will) discuss poems other than those mentioned in the mark scheme.

Mark allocation

Marks	AO1	AO2	AO3	AO4	AO5
60	10	20	10	10	10

SECTION B: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

For questions in this section, AO1 (10 marks), AO2 (20 marks), AO3 (10 marks), AO4 (10 marks) and AO5 (10 marks), are assessed.

AO1
<u>Informed</u> responses will demonstrate clear knowledge of the text. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. In Band 1 responses are likely to describe with broad and probably asserted ideas. By Band 2 responses would use some accurate use of terminology and an increasing awareness of techniques. In Band 3 we should see the beginning of creative engagement with a broad range of techniques. By Band 4 there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression. In Band 5 we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.
AO2
In Band 1 descriptive responses are likely to offer character sketches and/or broad and superficial assertions about features of the poems. By Band 2 we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used. In Band 3 we should see increasingly purposeful discussion of language and technique. By Band 4 we should expect to see an analysis of the techniques used by the poet. In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.

AO3
In Band 1 responses are likely to feature broad and asserted points. By Band 2 we should see more accurate and detailed knowledge of the sorts of contexts mentioned above and, increasingly, they will be used relevantly to support discussion. In Band 3 we are likely to see a wider range of contexts which are successfully integrated into detailed discussion. By Band 4 work should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text. In Band 5 we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.
AO4
We will reward valid connections and comparisons between poems and poets which are relevant to specific tasks. Band 1 responses are likely to assert superficial connections. In Band 2 connections should be valid but will still lack detail and precision. By Band 3 connections will be clear, appropriate and supported with some textual reference. In Bands 4 and 5 we should see increasingly purposeful and secure connections which at the top of the sample should show how the work of one poet can be illuminated by reference to another.
AO5
Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways: • by debating alternative ideas and multiple readings (including relevant theory- based approaches such as feminism). • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. In Band 1 views will tend to be only loosely associated with task/text; asserted and/or described. By Band 2 views should be more valid and clearly expressed. In Band 3 and above, interpretations will be relevant and related to appropriate parts of the text(s). By Bands 4 and 5 candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poem.

Thomas Hardy: Poems selected by Tom Paulin (Faber)
(*Poems of the Past and Present, Poems of 1912-13, Moments of Vision*)

T S Eliot: Selected Poems (Faber)
(*Prufrock and Other Observations, The Waste Land, The Hollow Men, Ariel Poems*)

Q6	“We are fascinated by their ideas but rarely comforted by their poetry.” In the light of this view, and with close reference to relevant contexts, examine connections between the ways in which Hardy’s and Eliot’s poetry affects the reader. You must analyse in detail at least two poems from each of your texts. [60]
	Overview What different candidates find fascinating is very much an individual choice but the focus is likely to be upon the range of Eliot’s scholarship and its role in his presentation of his contemporary society where cynicism; wide antipathy and self-loathing offer little by way of comfort. Some might see the emergence of Christian belief as some form of hope and therefore comfort for the reader. Similarly in Hardy, where the emphasis in past examination responses has been upon the poems of 1912, candidates might find the self-analysis fascinating but the feelings of grief and complex mix of self-blame and excuse uncomfortable. Be prepared for today’s candidates to find discomfort in what they see as misogyny; racism; patriarchal attitudes and snobbery.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: For Eliot: • ideas about the collapse of civilisation in ‘The Waste Land’ might be said to claim the reader’s interest (especially through the tapestry of scholarship that runs through the whole poem) but offer no comfort or consolation • observations of society and relationships in ‘Prufrock’; ‘Portrait of A Lady’ and ‘Rhapsody On A Windy Night’ offer interesting insights at all levels of the societies featured but there is also a bleakness, tawdriness or hopelessness which might be regarded as instructive but depressing • similarly in ‘The Hollow Men’ where a preoccupation with death, meaninglessness and desperation “in this hollow valley” might prompt thoughts about the state of civilisation but which leave the reader dejected • perhaps in ‘Journey of The Magi’ and ‘A Song for Simeon’ readers might detect the dawning of hope and positivity despite the reservations of the voices – there is at least the mention of “salvation”. For Hardy: • meditations on change and mortality are of intellectual interest to the reader in poems such as ‘During Wind and Rain’ but the effect of “Ah, no, the years, the years” as a refrain has a chilling effect • ‘The Darkling Thrush’ seems to offer an unrelieved, gloomy picture of the world but careful reading of the last stanza might suggest that there is something to hope for even if it is out of the poet’s reach • in ‘The Ruined Maid’ there is an interesting and entertaining reversal of normal values but once again the implications of “ruin” are chilling • ‘Tess’s Lament’ provides a good example of how readers might be affected by the unrelieved gloom and despair of Tess’s account of her circumstances and the stark changes that have occurred with the emphasis upon dereliction and decay • <i>Poems of 1912-13</i> are rightly celebrated for their beauty and emotional intensity but may not in the end be uplifting for the reader – perhaps the imagery at the end of ‘The Voice’ sums up the collection: “Thus I; faltering forward / leaves around me falling / wind oozing thin through the thorn from norward”.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Eliot: • the destructive effects of WW1 • contemporary urban society • personal relationships • the cultural life in London, Boston and Paris • classical and Christian mythology/theology • the values/way of life of the Bloomsbury group • texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures. For Hardy: • the destructive effects of WW1 in poems of 1917 • the influence of different poetic forms/traditions • the power and influence of the Victorian church • personal relationships • atheism/pessimism • religious ritual and folkloric superstition • Victorian/Edwardian morality • contemporary rural and urban society.
AO4	Valid, relevant connections might include comparisons and contrasts of: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Q7	Both poets have been accused of “...a kind of self-obsession which stands in the way of compassion for their fellow man”. In the light of this view, and with close reference to relevant contexts, explore connections between the ways in which Hardy and Eliot present their human subjects. You must analyse in detail at least two poems from each of your texts. [60]
	Overview Candidates will need to give some thought to the twin threads in this task i.e. evidence of self-obsession and lack of compassion for the poets’ fellow man. High performing candidates may be able to show convincingly how one is the consequence of the other but the key element is the presentation of their “human subjects” <u>in the light of the critic’s comment</u> so we should expect most responses to be heavily weighted in this direction. Weaker responses will possibly offer descriptive sketches of characters presented by both poets but in order to do well there must be some consideration of the possible “self-obsession” that shapes and perhaps limits the poets’ attitudes and feelings towards their subjects and the choices of language and tone which make this apparent.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: For Eliot • in ‘Prufrock’ the title character submits himself to consistent, insecure self-examination amounting to self-loathing at times while casting a jaundiced eye over women and his relationships with them • similarly in ‘Portrait of a Lady’ whose voice is presented unsympathetically like the “out of tune / Of a broken violin – much of the poem is given over to the self-examination of the persona with, once again, weariness and self-doubt dominating the mood • in the presentation of a wide cast of characters in ‘The Waste Land’ readers may find examples of contempt / distaste (women at closing time and working class culture in ‘A Game of Chess’ and more distaste / lack of compassion in ‘The Fire Sermon’ for the typist and the “young man carbuncular”) • do we hear the voice of the poet himself in, “These fragments have I shored against my ruin” and could this be evidence of self-obsession? For Hardy: • in <i>Poems of 1912-13</i> some might argue that the emphasis is more upon the feelings, failures and regrets of the poet than upon a celebration of Emma • some readers might detect more self-pity in ‘A Broken Appointment’ than is comfortable • similarly, ‘The Darkling Thrush’ suggests a self-centred stance – some might argue a wallowing in gloom which recognises that “..every spirit upon earth / Seemed fervourless...” but doesn’t express compassion for their plight • ‘The Ruined Maid’ might be interpreted as an overly light-hearted or dismissive treatment of a female predicament - consequently lacking compassion • some might find the self-examination and possibly self-congratulation in ‘Afterwards’ to be evidence of self-obsession.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Eliot: • the destructive effects of World War 1 • contemporary urban life • the cultural/social world of London, Boston and Paris • classical and Christian mythology/theology • the central role of the church in early 20th century society • key texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures. For Hardy: • contemporary urban and rural life • the influence of different poetic forms/traditions • the power and influence of the Victorian church • atheism/pessimism • religious ritual and folkloric superstition • Victorian/Edwardian morality.
AO4	Valid, relevant connections might include comparisons and contrasts of: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

W.B. Yeats: *Poems Selected by Seamus Heaney* (Faber)
(In the Seven Woods, The Green Helmet and Other Poems, Responsibilities, The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower)

Dannie Abse: *Welsh Retrospective* (Seren)

Q8	“They are first and foremost story-tellers.” In the light of this comment, what connections have you found between the ways in which Yeats’ and Abse’s poetry appeals to readers? In the course of your writing, you must make close reference to relevant contexts and analyse in detail at least two poems from each of your texts. [60]
	Overview The potential for debate in this question lies in readers’ possible expectations of a “story” versus what poetry might be expected to deliver in addition to character and plot. As they choose from the numerous, vivid examples of autobiographical “stories” as well the myths and legends recalled or invented by both poets, candidates will need to show what is potentially appealing (moving / entertaining / stimulating) and how the poetic form / approach is used to enhance the power of those stories.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward: For Yeats: - the story of ‘Easter 1916’ is told through poetic symbolism as well as factual narrative and makes use of poetic devices – rhyme, rhythm, repetition (“A terrible beauty is born”) and so on which add emotional depth and drama ‘The Second Coming’ makes use of ancient stories to tell the new story of Ireland’s and the world’s troubles – making full use of poetic techniques and imagery (e.g. “The blood-dimmed tide is loosed...”) - similarly in ‘September 1913’ – history is embellished with the musical qualities of the poem (e.g. “It’s with O’Leary in the grave” as a refrain) ‘Meditations in Time of Civil War’ and ‘Nineteen Nineteen’ offer similar opportunities for discussion and analysis - we might also see attention to shorter poems which have a story form such as ‘Among School Children’ or ‘An Irish Airman Foresees His Death’. While these are by no means the only poems candidates might choose, they do demonstrate a range of potentially relevant material but we should not expect a comprehensive treatment when candidates are required to refer to only a minimum of 2 poems by each poet. For Abse: ‘Meurig Dafydd To His Mistress’ tells a story of rejection and humiliation with energetic poetic embellishments making use of rhyme and rhythm to capture mood and tone - in ‘The Story of Lazarus’ Abse makes use of poetic form and economy to capture universal truths about forgetting ‘Lament of Heledd’ is another example of history or myth re-told in economic verse making use of repetition (incantation) for dramatic effect.

	- Biographical and more contemporary “stories” such as ‘Down the M4’; ‘Return to Cardiff’ or ‘Altercation in Splott’ might be discussed as vivid portrayals of Welsh life - in ‘The Silence of Tudor Evans’ an epic story of lost love is told economically through hint and suggestion – once again demonstrating the power of poetry to move the reader’s emotions. In Abse’s case, please bear in mind that candidates have nearly 60 poems from which to choose and with such a wide choice of potentially relevant material the suggestions above can only be broad hints at what might be productive approaches.
AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Yeats: - Irish Politics / nationalism / Civil War - Irish Myth and folklore - Irish cultural life / theatre /music/ visual arts - Classical literature / civilisation - Eastern philosophy - Occultism - the church in Ireland - Irish landscapes - social class. For Abse: - Jewish heritage - Welsh Literature - Welsh folklore - landscapes / settings in Wales - scientific / medical training - social class - sport - music.
AO4	Valid, relevant connections might include comparisons and contrasts of: - the effects of poetic form and structure - aural features such as rhyme, metre, assonance and onomatopoeia - choice of subject matter - different poets’ attitudes to similar circumstances - use of imagery - choice of language to create tone and mood - presentations of abstract ideas and beliefs - the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Q9	“In both collections of poetry we witness exuberant celebrations of love in its many different forms.” In the light of this comment, and with close reference to relevant contexts, explore connections between the ways in which Yeats and Abse write about love. You must analyse in detail at least two poems from each of your texts. [60]
	Overview There is no shortage of material here: candidates will find romantic and familial love celebrated passionately; wistfully; humorously and possibly tragically. In both poets there is a love of country and culture or admiration for others which might amount to love in some candidates' opinions. With the prompt of “ many different forms” we should see some range in all responses and the strongest might offer some subtle and nuanced ideas with due attention to how language and form demonstrate “exuberant celebrations.”
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: For Yeats: • an analysis of patriotism and love of country in “An Irish Airman Foresees his Death” • other poems such as “Easter 1916” where a complex and sometimes contradictory love of country is implicitly explored • the exploration of romantic devotion in poems such as “Broken Dreams” • the love and admiration of fellow men as in “In Memory of Major Robert Gregory” – “Soldier, scholar, horseman he, “ • the celebration of beauty and love for a woman in “Fallen Majesty” • in “Among School Children” there is a meditation upon the permanence and pervasiveness of love. For Abse: • romantic and carnal love is celebrated in numerous poems such as: • “Postcard to his Wife” with its expression of yearning need • “The Malham Bird” with a potent mixture of mischief, carnality and undying devotion indicated in the title – the only creature in creation allowed (according to Jewish myth) to live forever in paradise • and “St Valentine’s Night” with its unbridled celebration of sensuality • love of family; home and country may be found both explicitly and implicitly throughout the collection • in Abse’s case, please bear in mind that candidates have nearly 60 poems from which to choose and with such a wide choice of potentially relevant material the suggestions above can only be broad hints at what might be productive approaches.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Yeats: • Irish Politics / nationalism / Civil War • Irish Myth and folklore • Irish cultural life / theatre / music / visual arts • classical literature / civilisation • Eastern philosophy • Occultism • the church in Ireland • Irish landscapes • social class For Abse: • Jewish heritage • Welsh Literature • Welsh folklore • landscapes / settings in Wales • scientific / medical training • social Class • sport • music.
AO4	Valid, relevant connections might include comparisons and contrasts of: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Ted Hughes: *Poems selected by Simon Armitage* (Faber)
Sylvia Plath: *Poems selected by Ted Hughes* (Faber)

Q10	“Death is presented with a sense of fascination rather than fear or dread.” In the light of this comment, and with close reference to relevant contexts, examine connections between the ways in which Hughes and Plath write about death. You must analyse in detail at least two poems from each of your texts. [60]
	Overview In writing about death the work of both poets takes in self-examination; observation of both animal and human subjects; the construction of mythologies; the role of the dead in influencing the lives of the living and the mortal threats posed by predatory creatures or human cruelty. In examining the ways in which all or some of these threads are explored, candidates should be aiming to show how the poets demonstrate in their choices of language, form, imagery and tone a tendency to explore with detached, forensic attention or even celebration rather than demonstrating fear or disgust. Some might attempt to show that the assertion in the question is not always valid and we will reward coherent and well-supported attempts to take a different view.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward: For Hughes: • the power and horror of 'Hawk Roosting' • the meditation on the nature of death in 'View of a Pig' – “It was less than lifeless, further off,” • in 'Pike' the predatory power and threat of the fish still evident in death – where one has devoured another – “The outside eye stared: as a vice locks – / The same iron in this eye” • the litany of 'Examination at the Womb-door' with its relentless, inexorable repetition of “<i>Death</i>” • the metaphorical death of love in 'Lovesong'. For Plath: • the influence of the dead and the metaphorical killing in 'Daddy' • the meditation upon death and perhaps suicide in 'Death & Co' • 'A Birthday Present' with its deeply disturbing presentation of death and suicide as a gift to be desired • veiled references to death and oblivion, as well as more overt presentations, can be found in so many of the poems in this collection 'Full Fathom Five'; 'Little Fugue'; 'Mirror'; 'Suicide off Egg Rock' or 'Crossing the Water' would all repay close examination.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Hughes: • relationship with Plath • Yorkshire landscape / rural life • animals in the wild and captivity • literary / academic influences – European and American writing • prehistory and the supernatural. For Plath: • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss / trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • landscapes and the natural world.
AO4	Valid, relevant connections might include comparisons and contrasts of: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Q11	“In both poets’ writing, landscapes are presented as having special power and significance.” In the light of this comment, and with close reference to relevant contexts, examine connections between the ways in which Hughes and Plath make use of landscapes. You must analyse in detail at least two poems from each of your texts. [60]
	Overview Landscapes, which might include weather conditions as well as topography, might be seen to play a key (powerful) role in establishing the mood of various poems or in symbolising abstract ideas, feelings or states of mind. We should be flexible and generous if candidates decide that some interiors might be seen as “landscapes” (e.g. hospital wards; domestic scenes) or if they choose more limited aspects of the outside world such as rivers, ponds or beaches. The strongest responses should show clearly how <u>poetic techniques</u> establish and exploit the particular power and significance of landscapes.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward: For Hughes: • ‘The Horses’ where the landscape becomes a touchstone for memories – perhaps in adversity “In the din of crowded streets” • ‘November’ with the emphasis upon brutality and suffering • ‘Barley’ with rich imagery and allusion that celebrates the natural cycle and harvest • ‘Cock-Crows’ with its panoramic presentation of life in the valley • ‘Rain’ with its forensic examination of rural life. For Plath: • ‘Suicide off Egg Rock’ with its sinister evocation of the moods of the sea • ‘Wuthering Heights’ where the landscape seems to be an extended representation of a state of mind encompassing disappointment, threat and betrayal • ‘Finisterre’ where the landscape becomes a touchstone for gloomy, introverted meditation • ‘The Moon and The Yew Tree’ where contemplation of the tree and its setting turns the poet’s thoughts to issues such as the lack of comfort in religion and the fact that she has “fallen a long way” with only “blackness” in prospect • ‘Sheep in Fog’ where the “blackening” of the morning once more leads to a dark mood as the blackening fields melt the poet’s heart and threaten to “..let me through to a heaven / Starless and fatherless.”

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Hughes: • relationship with Plath • Yorkshire landscape / rural life • literary / academic influences – European and American writing • outdoor / sporting life • prehistory and the supernatural • legacy of 2 World Wars. For Plath: • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss / trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • attitudes towards women writers and intellectuals in '50s and 60s society.
AO4	Valid, relevant connections might include comparisons and contrasts of: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

**Philip Larkin: *The Whitsun Weddings* (Faber)
Carol Ann Duffy: *Mean Time* (Picador)**

Q12	“Effective poems often have the power to capture a range of contradictory emotions.” In the light of this comment, and with close reference to relevant contexts, explore connections between the ways in which Larkin and Duffy present complex feelings. You must analyse in detail at least two poems from each of your texts. [60]
	Overview The special power of poetry might be seen in its ability to uncover the complex, nuanced nature of emotions which rarely (never?) exist in a pure or unqualified form. These two poets can be seen to show self-deprecation and arrogance existing together; passion and lovelessness tangled; contempt and fascination mingled; while love and cynicism (“our almost instinct almost true”) sit side by side. There is a wide range of material from which to choose and we should expect all responses to make some effort to show how poetic techniques play a part in capturing and defining complex feelings.
AO2	Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward: For Larkin: • the mixture of fascination, cynicism and possibly hope in ‘An Arundel Tomb’ • the contempt, bewilderment and doubt in ‘Self’s The Man’ • curiosity, amusement, contempt, snobbery and pessimism in ‘The Whitsun Weddings’ • disappointment, dissatisfaction, pessimism and kindness are intertwined in ‘Talking In Bed’ • resentment, disappointment, resignation, yearning and cynicism form a potent and contradictory emotional mix in ‘Wild Oats’. For Duffy: • in ‘Like Earning a Living’ we might see a mix of hope, compassion, despair, disappointment and dislike • ‘Moments of Grace’ – nostalgia, boredom, disappointment blend with the “blessing” of current love • In ‘Never Go Back’ where there is a rich mixture of fondness, nostalgia, disappointment and disillusionment • ‘Away and See’ with its mixture of excitement, anticipation, anxiety and hope • in ‘Havisham’ (which should be very popular) the complex mix of contradictory emotions summed-up in the first 3 words – “Beloved, sweetheart bastard”.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Larkin: • pre and post WW2 UK: class structures / suburban life / industry / consumerism • mid-century courtship rituals / conventions • academic life • liberal attitudes / ending of censorship • literary developments and influence of Amis, Gunn, Wain etc (The Movement) • life in a port city (Hull). For Duffy: • working class / suburban / Roman Catholic upbringing • background in philosophy • consumerism in the 60s and 70s • feminism / gender issues • permissive society • C20th education.
AO4	Valid, relevant connections might include comparisons and contrasts of: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Q13	“In the seemingly minor details of domestic life, both poets discover profound truths.” In the light of this comment, and with reference to relevant contexts, explore connections between the ways in which Larkin and Duffy make use of apparently insignificant material. You must analyse in detail at least two poems from each of your texts. [60]
	Overview “That vase” which seems in the most economical way to capture a broad spectrum of ideas about the homes we all leave, remember and perhaps rediscover is an excellent example of a minor detail which is so telling and might be seen as containing a profound truth about our relationship with home and family. Both poets’ work is rich in similar references where minor details are used in both literal and symbolic ways: ashtrays; screws in walls; wedding albums or onions; the chimes of ice-cream vans or memories fired by “that cardigan” all play significant roles in the poets’ self-examinations or wider observations of the ways in which our lives are lived. There might be some disagreement with “profound” but candidates should avoid tying themselves in knots – only the very strongest will be able to weigh profundity against significance with any degree of success.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: For Larkin: • ‘Mr Bleaney’ where the tiny details of a rented room come to define a life • ‘An Arundel Tomb’ where a sculptor’s creation of linked hands raises profound questions about love, truth and knowledge • in ‘The Whitsun Weddings’ where “Jewellery-substitutes” might be seen to define a social class and set of attitudes • in ‘Afternoons’ where “<i>Our Wedding</i>, lying” introduces cynical ambiguity • in ‘Self’s the Man’ where “...<i>put a screw in this wall</i>” neatly defines the tone and state of a married relationship. For Duffy: • in ‘Litany’ a culture is evoked through the references to the minutiae of everyday life • in ‘The Captain...’ where a knowledge of 1960s trivia defines an individual person’s values • in ‘Adultery’ – “suck a lie with a hole in it” speaks economically of guilt, deceit and subterfuge • in ‘Stafford Afternoons’ the empty road and ice-cream van that “dwindled away” prepare the reader for the vulnerability and peril of the abused child • in ‘The Grammar of Light’ the listing of apparently trivial objects comes to a climax in the “flare of another match” and an observation on change and mortality “The way everything dies”.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Larkin: • pre and post WW2 UK: class structures / suburban life / industry / consumerism • academic / work life • literary developments and influence of Amis, Gunn, Wain etc (The Movement) • Other literary influences such as Hardy on the control and structure of verse and pessimistic voice • life in a port city (Hull) • bachelorhood • consumerism. For Duffy: • working class / suburban / Roman Catholic upbringing • background in philosophy • Liverpool culture in the 60s and 70s – performance poetry and popular culture • feminism / gender issues • permissive society • legacy of the Holocaust • C20th education.
AO4	Valid, relevant connections might include comparisons and contrasts of: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Seamus Heaney: *Field Work* (Faber)
Owen Sheers: *Skirrid Hill* (Seren)

Q14	“Both poets demonstrate an intense awareness of the physical world.” In the light of this view, and with reference to relevant contexts, explore connections between the ways in which Heaney and Sheers present the material world. You must analyse in detail at least two poems from each of your texts. [60]
	Overview Candidates are free to interpret the “physical world” in a number of different ways. E.G. the fine details of landscapes which feature largely in the poets’ explorations of memory and of identity. Or the passionate and physical relationships (“the covenants of flesh”) which are relayed to us with intensity – sometimes explicitly and sometimes, as in the case of Heaney, human sexuality is thinly masked in references to animals such as otters, skunks or pike. Intense evocations of city life; country dwelling; travel or the details of domestic interiors might also be explored relevantly in response to this task.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: For Heaney: - the presentation of taste in ‘Oysters’ – “My palate hung with starlight” and the use of sound and rhythm in lines such as “Millions of them ripped and shucked and scattered” - in ‘The Skunk’ the precise evocation and use of simile in “..black, striped and damasked like the chasuble / At a funeral mass,” - in ‘Glanmore Sonnet IX’ “...A black rat / Sways on the briar like infected fruit:” is typical of the close observation and leap of imagination which gives such intensity to Heaney’s poetry - in ‘The Guttural Muse’ how metaphor is used “As her voice swarmed and puddled into laughs” - in ‘A Drink of Water’ – “...the treble / Creak of her voice like the pump’s handle. For Sheers: - the use of simile in ‘Show’ – “The models walk / High-heeled as curlews - the use of metaphor in ‘Border Country’ – “The commas and apostrophes / of minnows and bullheads” - in ‘Late Spring’ the castrating lambs and docking of their tails “...scattered like catkins among / the windfall of our morning’s work” - in ‘Intermission’ a fly “vibrating across a window like a tattooist’s needle” - in ‘Farther’ – “your bent head the colour of the rocks”.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Heaney: • friendships • the influence of political events / social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in southern Ireland. For Sheers: • childhood in the agricultural community of the Marches • family / illness / bereavement / education • local characters / role models (e.g. teachers) • late C20th youth culture • travel in France, Africa and USA / foreign cultures / urban life • literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • legacy of WW1 and 2.
AO4	Valid, relevant connections might include comparisons and contrasts of: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Q15	“The poets are emotionally engaged but the poems are somehow completely unsentimental.” In drawing connections between the ways in which Heaney and Sheers present emotions, show how far you agree with this view. In the course of your writing, you must make close reference to relevant contexts. You must analyse in detail at least two poems from each of your texts. [60]
	Overview Most candidates should have some idea of the difference between indiscriminating, shallow sentimentality and the honest, unblinking, forensic exploration of the emotions which is such a strong feature of both poets’ work. Many will see that sentimental can equate with unrealistic and/or superficial and they should be able to appreciate how memories of love affairs; bereavements and other relationships with people and places are presented with apparent honesty and take account of a full range of often contradictory emotions. Equally, they might equate “unsentimental” with cool objectivity and the avoidance of over-heated emotion which, once again, should be clearly evident throughout both collections.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward: For Heaney: - poems such as: ‘Skunk’; ‘Glanmore Sonnet VIII’ or ‘X’ or ‘The Otter’ might provide excellent opportunities for the frank presentation of romantic love. - the exploration of memories, and poems in memoriam such as ‘The Harvest Bow’, ‘September Song’ or ‘The Singer’s House’ might feature as candidates examine a range of different emotions - some might choose to comment on the emotional restraint of poems such as ‘The Strand at Lough Beg’ or ‘The Toome Road’ as evidence of the avoidance of sentimentality. For Sheers: - poems such as ‘Marking Time’; ‘Valentine’; ‘Winter Swans’; ‘Night Windows’ and ‘Keyways’ might be chosen as examples of the honest/ frank presentation of romantic love and love lost ‘Border Country’; ‘Farther’; ‘Trees’ or ‘Late Spring’ might provide material for comment on the emotionally intense but disciplined presentation of memories and family relationships - poems such as ‘Mametz Wood’ or ‘The Steelworks’ might feature in an analysis of the ways in which emotionally intense subjects are presented with discipline and cool objectivity.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Heaney: • Northern Irish Roman Catholic origins • the influence of political events / social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in southern Ireland. For Sheers: • childhood in the agricultural community of the Marches • family / illness / bereavement / education • local characters / role models (e.g. teachers) • late C20th youth culture • travel in France, Africa and USA / foreign cultures / urban life • literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • legacy of WW1 and 2.
AO4	Valid, relevant connections might include comparisons and contrasts of: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Assessment Grid for Component 1 Section B

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i>	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i>	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i>	AO4 <i>Explore connections across literary texts</i>	AO5 <i>Explore how literary texts are informed by different interpretations</i>
	10 marks	20 marks	10 marks	10 marks	10 marks
5	9-10 marks - sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	17-20 marks - perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between texts and contexts	9-10 marks productive and illuminating connections / comparisons between poems and poets	9-10 marks - mature and confident discussion of other relevant interpretations of set text poems - autonomous, independent reader
	7-8 marks - clearly informed, engaged and well-structured response with clear knowledge of the poems - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	13-16 marks - sound, accurate analysis and evaluation of writers' use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	7-8 marks - sound, secure appreciation and understanding of significance and influence of contexts - sound, secure understanding of connections between texts and contexts	7-8 marks sound, secure and purposeful connections and comparisons between poems and poets	7-8 marks makes sound and purposeful use of other relevant interpretations of set text poems

3	5-6 marks - clearly engages with poems and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	9-12 marks - purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	5-6 marks - clear grasp of significance and influence of contexts - clear understanding of connections between texts and contexts	5-6 marks makes generally clear and appropriate connections / comparisons between poems and poets.	5-6 marks makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks - attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	5-8 marks - makes some valid points about writers' use of language and poetic techniques to create meaning - supports points by some appropriate reference to poems - shows some grasp of implicit meaning	3-4 marks - acknowledges the importance of contexts - makes some connections between texts and contexts	3-4 marks makes some superficial, usually valid connections / comparisons between poems and poets	3-4 marks acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks - superficial approach to poems that may show only partial / simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-4 marks - identifies basic language and stylistic features - discussion tends to be narrative / descriptive in nature - offers some support in the form of quotations or references to poems which may not always be relevant	1-2 marks - describes wider contexts in which poems are written and received - attempts to make superficial connections between texts and contexts	1-2 marks identifies superficial connections / comparisons between poems/poets	1-2 marks describes others' views of set text poems with partial understanding
0	0 marks: Response not credit-worthy or not attempted.				